

COURT OF THE VICE-CHANCELLOR OF ENGLAND.

Thursday, July 27.

BACK P. RENNIE.

Injunction—Patent Archimedean Screw.

Mr. Bethel made an application *ex parte* for an injunction to restrain the defendants, Messrs. J. and G. Rennie, the engineers, from making use of the patent invention of the plaintiffs employed in the navigation of steam-vessels, and commonly known by the appellation of the "Archimedean screw." The patent, which was granted in 1836 to Francis Petit Smith, had become vested in a company called the Ship Propelling Company, who were empowered by their Act of Parliament to sue in the name of their secretary. The company had worked the patent very extensively, and granted numerous licences to other persons for the same purpose. Under one of these licences the patent had been very successfully applied by the Commercial Steam Company to a vessel called the *Mercmaid*. This vessel having become the property of Messrs. Rennie, had been so worked as to excite the suspicions of the plaintiffs, and after much difficulty it was discovered, on the 16th of June last, that the defendants had employed, as it was alleged, a somewhat varied machinery from the invention of the plaintiff, but so completely identical in principle and in its position in the vessel (*which formed an important feature in the invention*), as to be a manifest invasion of the patent. The present suit was instituted by the company in the name of their secretary, to restrain the alleged infringement of the patent.

The Vice-Chancellor, after a minute inspection of the models of the machinery, expressed his opinion that there had been an invasion of the patent, and directed the injunction to issue.

[A motion for dissolving the injunction will, we presume, be made, and the arguments thereon shall receive our attention. Should there be a variance in the machinery, and the injunction be sustained on the ground that the position is the same, the case will become exceedingly interesting.]

MARGARY'S PATENT FOR PRESERVING TIMBER, CANVAS, AND CORDAGE FROM DRY-ROT AND DECAY.

This process consists in steeping the substances to be preserved in a solution of sulphate of copper, of the strength of one pound of the sulphate to eight gallons of water, and leaving them in it till thoroughly saturated.

For this purpose it is necessary to allow timber to remain in the tank two days for every inch of its thickness.

Numerous experiments have been tried by the Admiralty, the Ordnance, and several eminent engineers, to ascertain the efficacy of the process, and specimens of wood prepared according to the patent, after being subjected to the severest trials (such as the fungus pit at Woolwich, exposure in wet saw-dust, &c.) have always, on examination, been found perfectly sound, while the corresponding pieces unprepared were completely rotten. It has even been applied with success for stopping the ravages of dry-rot already commenced in a building.

The expense is very trifling, for assuming, from the result of a variety of experiments, that a load of timber absorbs twenty-four gallons of the solution, three pounds of sulphate of copper will be consumed, and this being fourpence per pound, a load of timber can be rendered imperishable for the small sum of one shilling, exclusive of labour and the patent right, for the particulars of which we must refer to our advertising columns.

Our readers will, no doubt, perceive the immense advantages it offers to the building classes, and when we mention that it is used by her Majesty's Board of Ordnance, and on some of the principal railroads in England and on the Continent, they will see that the most eminent of our engineers have been fully alive to its merits. It is also used by several noblemen and gentlemen on their estates.

As a preservative against the effects of dry-rot and decay in timber, it is perfect, and we believe it at present to be the cheapest process yet patented.

The second number of the *Archæological Magazine* will appear next month, and, according to the advertisements, will prove a rich treat to those who are desirous of having in their possession descriptions of the very beautiful churches with which the neighbourhood of Bristol abounds.

FINE ARTS COMMISSION.

THE following notices have been issued by the Secretary to the Royal Commission of Fine Arts, under date of July 26th. We have printed some passages in italics, for the purpose of neutralizing the effect of certain remarks which fell, and, as we humbly conceive, quite gratuitously, from the lips of Lord Brougham in his place in Parliament on one evening of last week:—

Her Majesty's Commissioners having, in the notice issued by them in April, 1842, announced their intention of adopting means to enable them to decide on the qualifications of candidates for employment in *fresco painting*; having thereupon invited artists to send in cartoons as specimens of their practice in design and composition, and being of opinion that the exhibition of such cartoons, which has taken place, has afforded satisfactory evidence of the ability of many artists in these respects; in pursuance of the plan proposed as aforesaid, now give notice:—

1. That whereas it has been ascertained that frescoes of moderate dimensions can be conveniently executed on portable frames composed of laths or other materials, artists are invited to send specimens of such frescoes to be exhibited, for the purpose of assisting the commissioners in the selection of persons to be employed in the decoration of portions of the Palace at Westminster.

2. The works are to be sent in the course of the first week in June, 1844, to a place of exhibition hereafter to be appointed.

3. The number of specimens to be exhibited by each artist is limited to three. The size of the specimens is to be not less than three nor more than eight feet in their longest dimension. The figures or portions of figures, in at least one specimen by each exhibitor, are to be not less than the size of life. The subjects are left to the choice of the artists.

4. Each specimen is required to be composed of not less than two applications of the superficial mortar, so as to exhibit the skill of the artist in joining the work of two or more days.

5. Each exhibitor is at liberty to send a cartoon, as a specimen of his ability in design and composition, together with his specimen or specimens of fresco. The mode of execution, subjects, and dimensions of such cartoons are to be in accordance with the conditions specified on those points in the notice issued in April, 1842.

6. No ornamental frames to the cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed by the artist himself or under his direction, and either in fresco or in any other method.

7. The competition hereby invited has for its object the execution of frescoes for the decoration of the Palace at Westminster. But whereas paintings executed in other methods may be free from a shining surface, and may, therefore, be considered by various artists to be fit for the decoration of walls, the Commissioners invite such artists to exhibit specimens of the methods in question, under the conditions before expressed, except that with regard to such specimens the dimensions are left to the choice of the exhibitors.

8. The claims of candidates for employment in oil painting, and in other departments of the art besides historical painting, will be duly considered.

9. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

10. Artists who propose to exhibit are requested to signify their intention on or before the 15th of March, 1844, to the secretary, who is empowered to give such further explanations as may be required relative to the terms of this and of the other notices issued by the commissioners.

Her Majesty's Commissioners hereby give notice:—

1. That whereas arabesque paintings and heraldic decorations for the enrichment of panels, friezes, &c., in colour and gold, will be required for the Palace at Westminster, artists and others are invited to send designs for such decorations, for the purpose of assisting the commissioners in the selection of persons to be employed.

2. The designs are to be sent in the course of the first week in March, 1844, to a place of exhibition hereafter to be appointed.

3. The designs may be executed in water-colours, in tempera, in oil, or in encaustic. The dimensions are left to the choice of the exhibitors.

4. The invitation to send designs for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

Her Majesty's Commissioners hereby give notice:—

1. That whereas ornamental metal-work for screens, railings, gates, &c., will be required in the Palace at Westminster, artists and others are invited to send designs for such works, with specimens, suitable to the style of the building, for the purpose of assisting the commissioners in the selection of persons to be employed.

2. The designs and specimens are to be sent in the course of the first week in March, 1844, to a place of exhibition hereafter to be appointed.

3. The materials and dimensions are left to the choice of the exhibitors.

4. The invitation to send designs and specimens for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

Her Majesty's Commissioners hereby give notice:—

1. That whereas ornamental pavements will be required for the halls and corridors of the Palace at Westminster, artists and others are invited to send designs for such pavements, with specimens, suitable to the style of the building, for the purpose of assisting the commissioners in the selection of persons to be employed.

2. The designs and specimens are to be sent in the course of the first week in March, 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are not to exceed six feet in the longest dimension. The materials are left to the choice of the exhibitors.

4. The invitation to send designs for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary, or before the 1st of January, 1844.

ON THE IMPORTANCE OF THE STUDY OF ECCLESIASTICAL DESIGN.

MR. EDITOR,—Permit me to state that I hope you will not be deterred from your purpose of giving such information as will be advantageous to those classes of persons who may be, in some way or other, connected with building matters; and as regards churches, your correspondent, who has objected to the information you have placed before the public upon those important edifices, I am sure he will soon cease to object when he is made acquainted that our ancient churches are the only buildings which contain the true principles of design. Such valuable information will be admitted by all lovers of art and science to be of the greatest importance to every one who follows the building craft; for upon those principles it will be seen that design in every branch of art must be based, if success in it is to be obtained. For one simple reason are churches the best works of art to refer for information on design—and which is this, the subject being the worship of God, and for which churches are erected, is in itself unity, admitting of no contradiction; consequently, vain and disordered imaginations have but seldom been suffered to be added to them, and where they unfortunately have been, are easily detected, and will be seen by every one as soon as they become acquainted with the principles of ecclesiastical design. Churches, therefore, must be considered as the only works of art which contain that information, and which will, when well understood, serve for the foundation of all other works of art, as well as for the whole range of the building craft.

I trust, ere long, to see the principles of design firmly established in the mind of every builder—at least I will do my utmost to promulgate them among those of our mechanics who are entirely ignorant of them, and who ought not to remain one moment longer unacquainted upon so important a subject.

I am, Mr. Editor, your obedient servant,

GEORGE R. LEWIS.

61, Upper Norton-street, Aug. 1, 1843.

A marble column, with an inscription, has been erected on the Hill of Colonus, near the Academy at Athens, to the memory of the great classical scholar, Outfried Muller. An observatory is in the course of erection, and will soon be completed, on the Hill of the Nymphs, in the same city. It is cruciform, built of materials dug on the spot, and stands so high that it is visible from the Piræus. Freiherr von Lusa, a Viennese gentleman, has contributed 60,000 drachms towards the work. A beautiful colossal statue, in good preservation, has been found in the plain of Marathon, and deposited in the Museum at Athens. It is Egyptian in style, and is supposed to be either an Antinous or an Apollo.